



Vivian Wessell, Love O' Mike



Margaret Romaine, Have a Heart



Grace Jones, The Century Girl

WHAT is the proper length for the ideal motion picture play? Perhaps the general picture going public is not concerned with this question, but it is one which is giving the producer and the exhibitor considerable food for speculation. Looking at the problem both from a commercial and from an artistic point of view, the men who make the pictures and the men who present them to the public are striving to arrive at some sort of standard length which will fit into the greatest number of programmes, please the largest percentage of patrons and realize the largest financial returns without sacrificing expediency the artistic treatment which any good dramatic story deserves.

At a luncheon last week S. L. Rothapfel of the Rialto Theatre was asked

igned much longer. Exhibitors are beginning to learn that it is strength, not length, which counts with their patrons. For my part, I am willing to pay just as much for 3,000 feet of film, even 2,000, as I would for 5,000 or 6,000, provided the story is forcefully told and artistically directed. If I could get enough first class short features I would gladly try out an entire programme made up of them, without a single big feature to depend upon for advertising purposes.

"Through most people do not know it, I am using one short feature picture each week on my regular programme. It is run only once a day, during the performance which begins at 4:15 in the afternoon and ends at 7:25 in the evening. People seem to like these short ones, and I only hope that the producers will make more of them.

"Pictures more than five or six reels in length are a decided handicap to the exhibitor in making up an attractive, varied programme. Patrons who enter the theatre in the middle of a long feature picture not only have to wait a considerable time before it is over but they have to wait through all the rest of the programme in order to see the first part of the feature and find out what it was all about. To many people the musical numbers, the educational pictures, the scenic films, the comedies and the news weeklies are of just as much importance as the dramatic portion of the bill and when the exhibitor has a lengthy feature picture on his programme he must necessarily slight his other offerings



Margaret Morris, The Century Girl

what he considered the ideal length of a motion picture. The man who asked the question was one of the largest producers of motion pictures in the world. Mr. Rothapfel replied that he thought present conditions made the film of 4,500 to 5,000 feet the best for every one concerned. It was significant that he spoke in terms of feet rather than reels, for in his estimation, a reel is nothing but a device on which to wind film and is no longer to be considered as a unit of measurement.

"I heartily wish that producers would turn their attention seriously to the making of shorter features," he continued. "There is a wonderful field for the 2,000 or 3,000 foot picture if it is made to tell a strong story. The material for such pictures should be endless. They would be to pictures what the short story is to fiction. The trouble with too many directors at present is their tendency to stretch a 3,000 foot picture over 6,000 feet of film just because they think they cannot sell a feature unless it can be advertised as a 'six-reeler'."



Helen Westley, of the Washington Square Players

In order to give the requisite number of performances which his standard schedule calls for.

"The ideal entertainment must have variety, it must move swiftly, it must please the tastes of as many people as possible. Short features which tell their story neatly, directly and without 'padding' are extremely desirable for that reason. Of course the big spectacular pictures which constitute an entire evening's entertainment are in a class by themselves and have nothing to do with what I'm talking about, but from the point of view of the man who wants to raise the standard of his programmes to a point where they will constitute an ideal all around two hours entertainment the so-called 'multiple reel feature' is one of the greatest stumbling blocks in his path at the present time."

produced by Pathe-Thnanhouse from Oliver Goldsmith's book. Edwin H. Blashfield, the president of the league, announced early on St. Valentine's Day the "Vicar of Wakefield" recommendation, and in the evening Mrs. Marcus M. Marks, a member of the advisory committee, gave a reception at her home, 3 East Ninety-fourth street, at which the picture was shown. Those invited were Mr. and Mrs. Reginald Pelham Bolton, Mr. and Mrs. Isaac N. Seligman, Mr. and Mrs. Cornelius Vanderbilt, Mr. and Mrs. Waldo G. Moore, Mrs. Philip Lydell, Charles Dana Gibson, Justice Edward J. Gavegan and Mrs. Gavegan, Prof. Henry Fairfield Osborn and Mrs. Osborn, E. H. Sothern, Miss Julia Marlowe (Mrs. Sothern), Adolph Lewisohn, Mr. and Mrs. Frederick Warde, Evert Jansen, Wendell, Mrs. Simon Ford, Miss Anne Morgan, Miss Helen Varick, Roswell, Dr. Robert Erskine Ely, Miss Helen Dwyer, Mr. and Mrs. Cabot Ward, Mr. John Hays Hammond, Dr. and Mrs. Simon Baruch, William Church Osborn and Mr. and Mrs. Cleveland Dodge.

Frederick Warde, who has the chief part in the picture, told the other guests interesting stories of the "localities" and other unusual features of the play, which when it goes forth to the public will bear the legend: "This Picture is Recommended by the Photoplay League."

Edwin H. Blashfield, the world famous painter, who is at the head of the Photoplay League, in announcing yesterday the beginning of the league's general campaign, said:

"Such pictures alone will be selected from the releases of the leading manufacturers as reach the special standard of the league. The thousands of members will be notified of these and will approach the local exhibitors to insure the exhibition in their towns of all pictures under the league's auspices."

"Manufacturers will by this means be encouraged toward the production of a superior class of pictures, knowing that they will be sure of public support and that members of the league will encourage them and demand them from their local exhibitors. Local exhibitors will be encouraged to book these pictures knowing that they will secure the patronage of the league and of the leading people in their locality by this means."

Director Frank Lascelles added:

"The league is not concerned with the so-called 'uplift,' either of exhibitors or the public. It hopes to make possible the production of good pictures in a profitable way, commercially as well as for entertainment and education."

AMUSEMENTS.

MANHATTAN OPERA HOUSE

HUNDREDS OF PEOPLE TURNED AWAY AT EVERY PERFORMANCE

The Biggest Play of this Generation Acted by the Greatest Company of Artists Ever Organized in the History of the American Stage.

THE WANDERER

Mr. Blashfield has almost completed a wonderful symbolic drawing for the league to be used in announcing its recommendations on the screen. This will be ready when the "Vicar of Wakefield" is released.

BERNARD'S UPLIFT.

It Was Gradual but It Was Sure.

Sam Bernard, the comedian of "The Century Girl," being in what he described as an autobiographical mood, last Wednesday "figured up" that in his long career of forty years experience on the stage he has been the star of exactly twenty plays.

"There," said Bernard, pausing in the midst of adjusting the turned up putty nose he wears in "Balet Loose." "There, now, that's a curious thing, after being the star of twenty plays, here I am one of twenty stars in this mammoth production. You know, if I hadn't been a theatrical star I would still have been a headliner for I'd have gone in for the job of putting heads on stories for some newspaper. Getting the gist out of things is what appeals to me. Some times when a fellow writes me a song or an act or monologue I let it down to about eight really good lines, throw away some twenty or thirty typewritten sheets of manuscript and write the rest of the stuff myself around those thirty eight lines or so. 'Pon my word, I believe I could throw into one sentence what some three volumes to say."

"I give you my word of honor, I put just as much effort and just as much pleasure and gave just as much of myself in my work back in the old days when I first went on the stage at the Grand Duke's Theatre as when my salary first began to go up in the hundreds. Dick and I were not nearly as ambitious for a big salary in those days as we were to get a chance to be given the 'once over' by some real manager."

"Despite its aristocratic sounding name, the Grand Duke's Theatre, which stood at the corner of Baxter and Wood streets, had oil lamps for footlights and long wooden benches. Perhaps one reason I put my heart into my work was because, whenever I got the least bit discouraged I used to look over the audience and say to myself: 'Better to be doing some fool stunt up here and getting paid for it than to be seated in one of those hard, stiff backed benches and giving up five cents for it.' Five cents, you see, was all the house charged for admission."

"My brother and I were a sort of Harrigan & Hart team. We kept on playing to five cent houses in basement theatres, side streets near the old Bowery and small towns in Jersey, until, not being able to get a hearing at the better houses, we one day offered our services for a benefit performance, hoping to be seen by a better class audience and principally, of course, by some managers. The scheme worked. Immediately afterwards we got a job at \$50 a week at Kornheim's Garden in Hoboken, where the admission consisted of a 10 cent check, which entitled the holder to see the show and have two glasses of beer. Generally after seeing the show, he ordered something stronger than beer."

"Soon after our engagement at Kornheim's my brother and I separated and I began doing a monologue act. For a long time I got bookings at various dime museums, where I repeated a kind of cross between burlesque and a vaudeville show six times a day—forty-two times each week, mind you—in the downstairs theatre, while the fat lady, the gentleman with the elongated neck, the baby with six toes and the Oriental fire-eaters were being exhibited up stairs."

"All this time I was getting very little money, but I was getting experience in how to grow intimate in the shortest possible time with my audience, and the ability to bridge over introductions, so to speak, is one of the most important things for a comedian's success."

AMUSEMENTS.

EXTRA TOMORROW NIGHT

Maude Ballington Booth

will appear in person and speak at the opening of the new building of the National Honor Guard which will be present in mass.

It is going to be a big night with a huge hall performance of the Universal League of Nations.

20000 LEAGUES UNDER THE SEA

BROADWAY

THE BARRIER

Prices 25c. to \$1.00

NEWMAN TRAVEL TALKS

ter class audience and principally, of course, by some managers. The scheme worked. Immediately afterwards we got a job at \$50 a week at Kornheim's Garden in Hoboken, where the admission consisted of a 10 cent check, which entitled the holder to see the show and have two glasses of beer. Generally after seeing the show, he ordered something stronger than beer."

"Soon after our engagement at Kornheim's my brother and I separated and I began doing a monologue act. For a long time I got bookings at various dime museums, where I repeated a kind of cross between burlesque and a vaudeville show six times a day—forty-two times each week, mind you—in the downstairs theatre, while the fat lady, the gentleman with the elongated neck, the baby with six toes and the Oriental fire-eaters were being exhibited up stairs."

"All this time I was getting very little money, but I was getting experience in how to grow intimate in the shortest possible time with my audience, and the ability to bridge over introductions, so to speak, is one of the most important things for a comedian's success."

AMUSEMENTS.

AMERICA'S FOREMOST THEATRES AND HITS UNDER THE DIRECTION OF SAM S. AND LEE S. UBEI T. INC.

WINTER GARDEN

WASHINGTON'S BIRTHDAY MATINEE THURSDAY.

SHOW OF WONDERS

INTRODUCING THE STARTLING SPECTACULAR SENSATION

SUBMARINE F-7

TO-NIGHT

Man Who Came Back

CASINO

YOU'RE IN LOVE

BOOTH

MR. WILLIAM GILLETTE

39th St.

133rd to 142nd

EMMA DUNN

"OLD LADY 31"

THE FUNNIEST MAN IN THE WORLD

EXTRA MATINEE THURSDAY

BIG NEW BILL

WASHT'N SQ. PLAYERS

LITTLE THEATRE

MORRIS DAVE

STANDARD

OLCOTT

THE HEART OF PADDY WHACK

"I remember after playing all the dime museums in New York and Boston the time I got an engagement at a slightly better salary at Coney Island in Steeplechase Tilyou's grounds. Steeplechase was the father of the Mr. Tilyou we knew company in connection with the island. Weber & Fields were also playing at Coney, but they were in one of the free shows furnished in a park intended to lure basket parties, while I had progressed to a longer, twenty and thirty show, so I no longer considered them in my class, and used to walk rapidly past them whenever we met, with my head away up in the air and that I quite fail to recognize you glance in my eyes. Little did I dream in those days that at some future time I was to become stage manager and principal comedian for this same Weber & Fields."

"It was when I got stranded some months later in Providence, at a museum there, that I joined my first stock company. Jerry Cohan, father of Yankee Doodle George M., who was still a little boy in school then, was a member of the same company. Wardfield has proved to all the world that a burlesque actor can wring tears from the most critical audiences on Broadway. I have always had a sneaking suspicion that I could have succeeded as a Shakespearean actor or a tragedian

the English music halls. By this time I was getting a very good salary, although doing many of the same type monologues I had learned to put over in the old five and ten cent houses. That was, you see, because I had always done my best, regardless of the place or the salary.

"Well, to make a long story short, after my return to America all was more or less clear sailing. I tried out some new things at a benefit performance and did a little impromptu nonsense stuff which made half a dozen vaudeville agents offer me forty week bookings as feature act, while at the same time I had all the offers I wanted for musical comedy productions.

"But if I have always been identified with foolish parts, high class low comedy, as my brother used to call it, believe me, it is not because I couldn't play other parts. It is my firm conviction that the stuff successful actors are made of does not limit them to character roles or comedy parts or tragedy parts or any other one type parts. My old friend Dave Wardfield has proved to all the world that a burlesque actor can wring tears from the most critical audiences on Broadway. I have always had a sneaking suspicion that I could have succeeded as a Shakespearean actor or a tragedian

NOTICE OF POSTPONEMENT

OFFICE

48th St.

13th

ASTOR

THE LATEST WAR SONG!

CLIFTON CRAWFORD

HER

SOLDIER BOY

ADELE BETH ROWLAND LYDY

COULD YOU TELL THE TRUTH FOR 24 HOURS?

COLLIER

IN NOTHING BUT THE TRUTH

EVERY EVENING

UPSTAIRS AND DOWN

6th

LYRIC

Mat. To-day at 2:30

25c & 50c

THE HONOR SYSTEM

THE PLAY OF AMERICAN HOME AND FIRE

myself. Don't mistake this for ego, it is simply that I believe actors are not specialists by inclination or because of limited ability but because the public and the managers seem to believe that this being the age of specialization the actor must be regarded in the same light as the button maker or the cigarette manufacturer. They believe in playing safe. They know what we can do in one particular line, and so they are afraid to take a chance on our possible versatility. You can take it from me, the actor is generally a far better gambler than the producer of his play or the man out front who comes to see the play."

TRAVEL LECTURES.

BURTON HOLMES—"The Canadian Rockies" at Carnegie Hall this evening and "La Belle France" tomorrow afternoon.

E. M. NEWMAN—"Japan Today" next Sunday evening and a week from Monday afternoon at Carnegie Hall. Illustrated with motion pictures and colored views.

SHUBERT

YOUTH AND CHARM

LOVE

MIKE

LIVELIEST, HAPPIEST, GREATEST DANCING

NOTICE OF POSTPONEMENT

OFFICE

48th St.

13th

ASTOR

THE LATEST WAR SONG!

CLIFTON CRAWFORD

HER

SOLDIER BOY

ADELE BETH ROWLAND LYDY

COULD YOU TELL THE TRUTH FOR 24 HOURS?

COLLIER

IN NOTHING BUT THE TRUTH

EVERY EVENING

UPSTAIRS AND DOWN

6th

LYRIC

Mat. To-day at 2:30

25c & 50c

THE HONOR SYSTEM

THE PLAY OF AMERICAN HOME AND FIRE

myself. Don't mistake this for ego, it is simply that I believe actors are not specialists by inclination or because of limited ability but because the public and the managers seem to believe that this being the age of specialization the actor must be regarded in the same light as the button maker or the cigarette manufacturer. They believe in playing safe. They know what we can do in one particular line, and so they are afraid to take a chance on our possible versatility. You can take it from me, the actor is generally a far better gambler than the producer of his play or the man out front who comes to see the play."

TRAVEL LECTURES.

BURTON HOLMES—"The Canadian Rockies" at Carnegie Hall this evening and "La Belle France" tomorrow afternoon.

E. M. NEWMAN—"Japan Today" next Sunday evening and a week from Monday afternoon at Carnegie Hall. Illustrated with motion pictures and colored views.

SHUBERT

YOUTH AND CHARM

LOVE

MIKE

LIVELIEST, HAPPIEST, GREATEST DANCING

NOTICE OF POSTPONEMENT

OFFICE

48th St.

13th

ASTOR

THE LATEST WAR SONG!

CLIFTON CRAWFORD

HER

SOLDIER BOY

ADELE BETH ROWLAND LYDY

COULD YOU TELL THE TRUTH FOR 24 HOURS?

COLLIER

IN NOTHING BUT THE TRUTH

EVERY EVENING

UPSTAIRS AND DOWN

6th

LYRIC

Mat. To-day at 2:30

25c & 50c

THE HONOR SYSTEM

THE PLAY OF AMERICAN HOME AND FIRE

RECITALS.

VACHEL LINDSAY, Monday afternoon at the Princess Theatre, appearing in the series of literary afternoons, will read from his works.

THE PHOTOPLAY LEAGUE.

Reform Efforts of This New Organization.

STRAND

THE WARD

NEWMAN TRAVEL TALKS

5 SUNDAY MATS. AT 3:00

STANDARD

OLCOTT

THE HONOR SYSTEM

THE PLAY OF AMERICAN HOME AND FIRE

UPSTAIRS AND DOWN

6th

LYRIC

Mat. To-day at 2:30